

THE SINGERS

(IN MEMORIAM—ARTHUR SULLIVAN)

FOUR-PART SONG

THE WORDS WRITTEN BY LONGFELLOW

THE MUSIC COMPOSED BY

A. C. MACKENZIE.

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SOPRANO. *dolce.*
God sent his sing-ers up-on earth . . With songs of sad-ness and of

ALTO. *dolce.*
God sent his sing-ers up-on earth . . With songs of sad-ness and of

TENOR. *dolce.*
God sent his sing-ers up-on earth . . With songs of sad-ness and of

BASS. *dolce.*
God sent his sing-ers up-on earth . . With songs of sad-ness and of

p dolce.

♩ = 69.

The first system of the musical score for 'The Singers' features four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked '♩ = 69'. The vocal parts are marked 'dolce.' and the piano part is marked 'p dolce.'. The lyrics for the vocal parts are: 'God sent his sing-ers up-on earth . . With songs of sad-ness and of'.

mf mirth, . . That they might touch the hearts . . of men, And

mf mirth, . . That they might touch the hearts . . of men, And

mf mirth, . . That they might touch . . the hearts . . of men, . . And

mf mirth, . . That they might touch . . the hearts . . of

mf *p*

The second system of the musical score continues the vocal and piano parts. The vocal parts are marked 'mf' and the piano part is marked 'mf'. The lyrics for the vocal parts are: 'mirth, . . That they might touch the hearts . . of men, And'. The piano part has a dynamic marking of 'p'.

Animato.

mf. *pp* *mf.*

bring them back to heaven, . . to heaven a - gain. The first, a youth, . .

bring them back to heaven, to heaven a - gain. The

bring them back to heaven, . . to heaven a - gain. The first, a youth, . .

men, And bring them back to heaven a - gain. The

Animato. $\text{♩} = 80.$ *pp* *mf*

with soul of fire, Held . . in his hand . .

first, a youth, with soul of fire, Held . . in his hand . .

with soul of fire, Held . . in his hand . .

first, a youth, with soul of fire, Held . . in his hand . .

f

. . a gold - en lyre; . . . Through groves he wan - dered, and by
 . . a gold - en lyre; . . . Through groves . . he wan - dered, and by
 . . a gold - en lyre; . . . Through groves he wan - dered, and by
 . . a gold - en lyre, a gold - en lyre; Through groves he wan - dered, and by

streams, Playing the mu - sic of . . our dreams, play - ing the mu - sic of our dreams. The
 streams, Playing the mu - sic of our dreams, play - ing the mu - sic of our dreams. The
 streams, Playing the mu - sic of our dreams, play - ing the mu - sic of our dreams. The
 streams, Playing the mu - sic of our dreams, play - ing the mu - sic of our dreams. The

Più animato, marcato.

sec-ond, with a beard-ed face, Stood sing - ing in the market-place, And

sec-ond, with a beard-ed face, Stood sing - ing in the market-place, And

sec-ond, with a beard-ed face, Stood sing - ing in the market-place, And

sec-ond, with a beard-ed face, Stood sing - ing in the market-place, And

Più animato, marcato. ♩ = 88. *f*

stirred with ac - cents deep and loud The hearts, the hearts . . of . .

stirred with ac - cents deep and loud The hearts, . . the hearts . . of

stirred with ac - cents deep and loud The hearts, . . the hearts of all, of . .

stirred with ac - cents deep and loud The hearts, the hearts . . of

p

cres. poco stringendo. mf

all the list - 'ning crowd, of all the list - - 'ning crowd. . .

cres. poco stringendo. mf

all the list - 'ning crowd, of all the list - - 'ning crowd. . .

cres. poco stringendo. mf

all the list - 'ning crowd, . . of all the list - 'ning crowd. . .

cres. poco stringendo. mf

all the list - 'ning crowd, of all the list - 'ning crowd. . . A

cres. poco stringendo. mf

f

p

Molto meno mosso.

p

allargando. mf

A grey old man, the third and last, Sang ..

allargando. mf

A grey old man, the third and last, Sang in cath -

mf allargando.

A grey old man, the third and last, Sang in cath-e - drals

mf allargando.

grey old man, the third and last, the third . . . and last, Sang in cath -

Molto meno mosso. ♩ = 69.

p

mf allargando.

... in cath-e - drals dim and vast, sang ... in cath-e - drals dim and vast,
 - e - drals dim ... and vast, sang ... in cath-e - drals dim and vast,
 dim and vast, dim and vast, sang, sang in cath-e - drals dim and vast, While ...
 - e - drals dim and vast, and vast, sang in cath-e - drals dim and vast, While ...

While the ma-jes - tic or - gan rolled Con - tri-tion, con-tri-tion from its
 While the ma-jes - tic or - gan rolled Con - tri-tion, con-tri-tion from its
 ... the ma-jes - tic or - gan rolled Con - tri-tion, con-tri-tion from its
 ... the ma-jes - tic or - gan rolled Con - tri-tion, con-tri-tion from its

Allargandosi. *Tempo lmo.*

mouths . . of gold. . . For those who heard the sing-ers

mouths of gold. . . For those who heard the sing-ers

mouths . . of gold. . . For those who heard the sing-ers

mouths . . of gold. . . For those who heard the sing-ers

Allargandosi. *Tempo lmo.*

f *p* *mf*

mf *poco accel.*

three, Dis-pu- ted which the best, the best might be,

mf *poco accel.*

three, Dis- pu- ted which the best . . might be, dis -

mf *poco accel.*

three, Dis- pu- ted which the best . . might be, dis - pu - ted which, dis -

mf *poco accel.*

three, Dis - pu- ted which the best . . might be, dis - pu - ted which the best might

poco accel.

dis - pu - ted which the best might be ; For still their mu - sic seemed to

- pu - ted which the best, the best might be ; For still their mu - sic seemed to

- pu - ted which the best, the best might be ; For still their mu - sic seemed to

be, dis - pu - ted which the best might be ; For still their mu - sic seemed to

start Dis-cord - ant ech-oes in each heart, dis - cord - ant ech-oes in each heart. . .

start Dis-cord - ant ech-oes in each heart, dis - cord - ant ech-oes in each heart. . .

start Dis-cord - ant ech-oes in each heart, dis - cord - ant ech-oes in each heart. . .

start Dis-cord - ant ech-oes in each heart, dis - cord - ant ech-oes in each heart. . .

Solenne. *molto rit.*

But the great Mas - ter said, . . "I see no best in kind, but in de -

But the great Mas - ter said, . . "I see no best in kind, but in de -

But the great Mas - ter said, . . "I see no best in kind, but in de -

But the great Mas - ter said, . . "I see no best in kind, but in de -

Solenne. $\text{♩} = 63.$ *molto rit.*

p *mf*

a tempo. *dolce.* *p* *mf*

- gree ; To charm, to

- gree ; To charm, to

- gree ; *p* *espress.* *dolce.* *p* *mf*

- gree ; I gave . . a va - rious gift to each, . . To charin, to

- gree ; *dolce.* *p* *mf*

To charm, to

a tempo. *p* *p* *mf*

stringendo. *a tempo.* *declamato.*

strengthen, and to teach. "These are the three great

declamato.

strengthen, and to teach. "These are the three great chords of might, these are the three great

mf

strengthen, and to teach. "These are the three great chords of might, these are the three great

strengthen, and to teach. "These are the three great

stringendo. *a tempo.* *declamato.*

f *mf* *f*

Tempo lmo.

chords . . of might, And he whose ear is tuned a - right, and

chords . . of might, And he . . whose ear is tuned a - right,

p espress.

chords . . of might, And he . . whose ear is tuned a - right, and he . .

chords . . of might, And he whose ear is tuned a - right,

Tempo lmo. ♩ = 69.

f *mf* *p espress.*

dolce. *pp dolce.* *Tranquillo.*

he . . whose ear is tuned a - right . . Will hear . . no dis - cord, will

p espress. dolce. *pp dolce.*

and he whose ear is tuned a - right . . Will hear . . no dis - cord, will

dolce. *pp dolce.*

. . and he whose ear is tuned a - right . . Will hear . . no dis - cord, will

p espress. dolce. *pp dolce.*

and he whose ear is tuned a - right . . Will hear no dis - cord, will

Tranquillo. *dolce.* *pp*

mf dolce.

hear . . no dis - cord in the three, But the most per - fect har - mo -

p *mf dolce.*

hear no dis - cord in the three, But the most per - fect har - mo -

mf dolce.

hear . . no dis - cord in the three, But the most per - fect har - mo -

p *mf dolce.*

hear . . no dis - cord in the three, But the most per - fect har - mo -

p

First system of the musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one sharp (F#). The tempo and dynamics are marked *p espress.* (piano, expressive). The lyrics for the voices are: "ny, . . . but the most per - fect har - mo -". The piano part begins with a *p* (piano) dynamic and includes the lyrics "ny, but the most per - fect har - mo - ny, . . . per - fect har - mo -".

Second system of the musical score. It continues the four vocal staves and piano accompaniment. The tempo and dynamics are marked *molto rit. p doloiss.* (molto ritardando, piano dolcissimo). The lyrics for the voices are: "ny, but the most per - fect har - mo - ny." . . . The piano part continues with the lyrics "ny, the most per - fect, per - fect har - mo - ny." . . . The system concludes with a double bar line.

* N.B.—The second Alto more prominent than the other accompanying voices.

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